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Indonesian Art Song is a rarely explored category of vocal music for American students and teachers of singing. This is in large part to the relatively unpublished nature of Indonesian vocal music; however, a movement to collect Indonesian art song is taking place in 21<sup>st</sup> century Indonesia. Classically trained vocalist Aning Katamsi, a performer and vocal teacher well-known throughout the capitol of Indonesia, Jakarta, compiled a collection of Indonesian art songs in 2008 titled *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano* (Indonesian Classical Compositions for Voice and Piano). The Jakarta Arts Council, a governmental organization dedicated to the preservation of Indonesian culture, published a collection of Indonesian art song in 2013 titled *Antologi Musik Klasik Indonesia* (Anthology of Indonesian Classical Music). These two publications offer vocalists a new avenue for accessing Indonesian art song and both are accessible online via digital download. Indonesian art song is an attractive area of vocal study given its approachable pronunciation. Indonesian is accessible for native English speakers with highly phonetic pronunciations, use of roman letters, eight vowel sounds, three diphthongs, and syllabic stress that occurs evenly. These simple linguistic characteristics make Indonesian a straightforward choice for vocal students searching for an opportunity to explore a lesser-known repertoire. This study introduces the reader to various song texts, background information, and a pronunciation guide.

INDONESIAN ART SONG: AN EXPLORATION OF INDONESIAN VOCAL  
HERITAGE, PHONETICS, AND SONG LYRICS

by

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## APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

From August 2015 until July 2016, I worked full-time as Lecturer of Music and Coordinator of Choral Activities and Classical Voice at Universitas Pelita Harapan in Karawaci, Indonesia, twenty kilometers west of Jakarta, the capitol of Indonesia. During three semesters of collegiate teaching, I learned the Indonesian language and discovered the genre of Indonesian Art Song. As an adjudicator and panelist for various vocal competitions in music schools and universities throughout the country, I had the opportunity to hear countless Indonesian Art Songs. The melodies were memorable, and the ease of understanding the language made discovering more of these songs a new passion. My Indonesian colleagues introduced me to three published collections of Indonesian Art Songs: *A Collection of Iskandar's Indonesian Light Classics* by Indonesian publisher Melodia in 1956, Aning Katamsi's collection,<sup>1</sup> *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano (Classical Indonesian Compositions for Voice and Piano)*, by Indonesian publisher Gramedia in 2008, and the recently published anthology titled *Antologi Musik Klasik Indonesia (Anthology of Classical Indonesian Music)* by the Dewan Kesenian Jakarta<sup>2</sup> in 2013. Other than these three collections, there are numerous

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<sup>1</sup> Aning Katamsi is a prominent figure in vocal music in Jakarta. She regularly performs concerts of Indonesian Art Song throughout Indonesia.

<sup>2</sup> Dewan Kesenian Jakarta translates as Jakarta Arts Council.



unpublished Indonesian folk songs in various languages native to Indonesia, particularly Javanese.<sup>3</sup> Dewan Kesenian Jakarta, a government organization dedicated to preserving Indonesian art and culture, is currently compiling an anthology of Javanese Art Song to be published in the next decade. Unfortunately, music excerpts have not been included in this document at this time due to copyright issues. Indonesia is notorious for its bureaucratic red tape and approval to publish excerpts from the three previously mentioned anthologies was not possible. It is the hope of the author to publish a thorough Indonesian Art Song anthology with translations and International Phonetic Alphabet transliteration in the coming decade with appropriate copyright approval. In the meantime, the song texts introduced in this document serve to familiarize readers with several Indonesian songs and their pronunciations.

The purpose of this study is to give English speakers a historical and linguistic context to Bahasa Indonesia.<sup>4</sup> Throughout the rest of this document, the word Indonesian will be used when describing Indonesia's official language Bahasa Indonesia. As the fourth most populous country in the world, Indonesia is largely unknown to most American citizens.<sup>5</sup> Indonesian is highly phonetic and easily accessible for native English speakers. As such, it is an excellent introduction to the genre of Asian Art Song. Indonesian utilizes eight vowel sounds, three diphthong combinations, a Roman alphabet,

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<sup>3</sup> Javanese is a major language native to the island of Java. Java is a centrally located island in Indonesia home to the country's capitol Jakarta and its cultural capitol Yogyakarta. The island's access to the sea and ports of trade combined with its rich natural resources allowed it to flourish and dominate the region.

<sup>4</sup> Bahasa Indonesia is Indonesian for the language Indonesian.

<sup>5</sup> Elizabeth Pisani, *Indonesia Etc.* (London: W.W. Norton and Company, 2014), 3.

and a simple vocabulary. Syllabic stress has no specific methodology as in other languages. Rather, Indonesian syllables are equally stressed. Compared to other Asian languages such as Mandarin, Japanese, Thai, Vietnamese, or Korean, Indonesian affords native English-speaking vocalists an opportunity of study for an otherwise overlooked subgenre.

Currently, there are no language guidelines for the pronunciation of Indonesian Art Songs published in English. The most recent and authoritative text on Indonesian song pronunciation is by Aning Katamsi and Zen Hae, members of the Jakarta Arts Council. Their work is titled *Pedoman Pelafalan Seriosa Indonesia* (Guidelines for Pronunciation of Classical Indonesian Music) by Indonesian publisher Kepustakaan Populer Gramedia in 2011. This document seeks to make such guides accessible to English speakers with an easy-to-read pronunciation guide and applicable rules.

Indonesian Art Song is highly under-researched and serves as an area of further scholarly study with many opportunities. There are numerous Indonesian songs for voice and piano that are unpublished and passed along from teacher to student. My own Indonesian students often brought song fragments and songs in various languages, such as Sundanese,<sup>6</sup> Javanese, Batak,<sup>7</sup> Mandonese,<sup>8</sup> and others to voice lessons. Many such folk songs are passed on as an oral tradition. This cultural aspect of revising and covering famous folk tunes makes the scholarly endeavor of discovering the original song that

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<sup>6</sup> Sundanese is the language native to the westernmost part of Java.

<sup>7</sup> Batak is the language native to central Sumatra.

<sup>8</sup> Mandonese is the language native to Manado, a large city in northeast Sulawesi.

much more difficult. *Bengawan Solo (The River Solo)*, as set by Javanese composer Gesang Martohartono, is a prime example of a song being set and performed ~~covered~~ repeatedly until the original folk tune is barely recognizable. There is also a longstanding cultural practice of writing under the name anonymous.<sup>9</sup> Several songs transliterated later in this study have anonymous authors such as *Lagu Untuk Anakku (Song for my Child)*, *Malam Kenangan (Evening Memories)*, and *Kisah Angin Malam (The Story of a Windy Night)*, among others. These factors create a field rich for future research in Indonesian Art Song, and this document aims to introduce readers to the repertoire.

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<sup>9</sup> Margaret Kartomi, "The Pan-East/Southeast Asian and National Indonesian Song Bengawan Solo and Its Javanese Composers," *Yearbook for Traditional Music*, Vol. 30 (1998): 89.

## **CHAPTER II**

### **HISTORICAL CONTEXT OF THE INDONESIAN LANGUAGE**

The Indonesian language has been influenced by many factors. Indonesia's geography and rich natural resources have a great deal to do with the outside intrusions that have been forced upon it. From the northwestern tip of Sumatra to the border with Papua New Guinea, Indonesia spans a distance equal to that of Anchorage, Alaska to Washington DC. Indonesia is a vast archipelago made of up over 17,000 islands stretching across the equator, and is due north of Australia and to the southeast of mainland Asia. Indonesia has both a diverse demographics and topography.<sup>10</sup>

Historically, Buddhist and Hindu Kingdoms flourished on the islands of Sumatra and Java<sup>11</sup> in the 7<sup>th</sup> century. Prime examples exist to this day with the thousand-year-old Buddhist temple of Borobodur and thousand-year-old Hindu temple Prambanan in central Java. By the 13<sup>th</sup> century, Arab traders brought the religion of Islam to the archipelago. By the end of the 16<sup>th</sup> century, the vast archipelago was predominantly Muslim with a key exception in the Hindu Kingdom of Bali.<sup>12</sup> Islam mixed with previously practiced religious beliefs creating a more moderate and inclusive form of the religion. The

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<sup>10</sup> Pisani, *Indonesia Etc.*, 2.

<sup>11</sup> Sumatra and Java make up two of Indonesia's five major islands. The other three are Kalimantan (many English speakers are more familiar with the Malaysian word Borneo), Sulawesi, and Papua.

<sup>12</sup> Bali is an island due east of Java. More tourists visit Bali than any other part of Indonesia. As a Hindu island, Bali has much more relaxed laws compared with the Muslim majority found in most areas of Indonesia.

Portuguese arrived in the 16<sup>th</sup> century to take control of the invaluable spice islands. Rare spices such as nutmeg, cloves, and pepper grow naturally throughout Indonesia, particularly on the islands of Maluku better known as the Spice Islands. By 1610 the Dutch had defeated the Portuguese to become the dominant power in the region. The Dutch occupation of the archipelago would be fortuitous for the future of the Indonesian language and its music.

During the 350 years of Dutch colonial rule, Indonesians were permitted to speak their own language. The Dutch language, among other areas of education, was not afforded to the Indonesian people. Rather, Indonesians were viewed as second-class citizens, and it was their colonial masters' wish to keep them uneducated. As colonial uprisings occurred throughout the late 18<sup>th</sup> century and throughout the 19<sup>th</sup> and early 20<sup>th</sup> centuries, the Dutch ruling elite feared Indonesian rebellion. The gap between the ruling class and native Indonesians was immense. To maintain their colonial rule, many atrocities occurred including mass starvation and famine. Cash crops replaced food crops during the 19<sup>th</sup> century which caused food shortages for one of the most fertile areas of farmland in the world. Accounting for over half of its Gross Domestic Product, Indonesia<sup>13</sup> was the crown jewel of the Dutch Colonial Empire.<sup>14</sup>

The policy of not teaching the Dutch language to Indonesians allowed for the Indonesian language and culture to flourish. The use of a common Indonesian language

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<sup>13</sup> During Dutch rule, Indonesia was known as the Dutch East Indies.

<sup>14</sup> Pisani, *Indonesian Etc.*, 9–21.

was of great use to Indonesians in their efforts for independence. Indonesians would go on to fight two separate wars for independence.

The first war was against the Japanese. Between 1941 and 1945, the Japanese defeated the Dutch and took control of Indonesia during their conquest of Southeast Asia and beyond during World War II.<sup>15</sup> During the occupation, the Japanese implemented a total ban on European languages. The Japanese allowed only Japanese and/or Indonesian to be spoken in their policy called “Asian art for Asians.” The occupation encouraged Indonesian composers and artists to create works in the Indonesian language or Japanese. This “Asian art for Asians” policy encouraged the widespread use of Indonesian. The four years of Japanese occupation emboldened the Indonesian independence movement with future first president of Indonesia Sukarno regularly speaking over the radio. Sukarno’s message, although largely pro-Japanese given the occupation, inserted many subtle calls for Indonesian independence.<sup>16</sup> Once the Japanese had been defeated by the allied American, British, and Australian forces, Indonesians fought a bloody four-year war for independence from the worn and weary Dutch. Although devastated by the German occupation of the Netherlands, the beleaguered Dutch sent military forces to reclaim their colonial possession. Finally, after four years of war from 1945 to 1949, the Dutch surrendered, and Indonesia was official independent December 27<sup>th</sup>, 1949.<sup>17</sup>

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<sup>15</sup> Kartomi, “The Pan-East/Southeast Asian,” 90.

<sup>16</sup> Ibid.

<sup>17</sup> Pisani, *Indonesia Etc.*, 21–23.

Today, Indonesians typically speak two or three languages. Many Indonesians outside of the capitol region of Jakarta have a mother tongue other than Bahasa Indonesia. There are a staggering 719 languages spoken in Indonesia by 360 ethnic groups.<sup>18</sup> This multitude of languages highlight the need for a common tongue throughout the country. For hundreds of years, the Malay-based Bahasa Indonesia has been the lingua franca (common language) of the archipelago with over 60% of the population fluent in Indonesian. Beginning in elementary school, most Indonesians learn Bahasa Indonesia. Indonesian is the language used for education, government business, and the military.

There have been many foreign influences in Indonesia which have resulted in a more complicated system of spelling. As part of language reform, Indonesian spelling was simplified in the 1970s. Today's modern Indonesian is highly phonetic, apart from a number of loanwords taken from Dutch and Arabic. Arabic from the *Qur'an* and Muslim religious life has a visible impact on Indonesian society, given the country's Muslim majority population. Mosques are ubiquitous in Indonesia, as are Musholas.<sup>19</sup>

In addition to simplified spelling, Indonesian grammar is straightforward. For example, to indicate something is plural, one simply says or writes the word twice. The word for woman is "wanita." Women is therefore "wanita wanita." The use of the article "the" is saved only for the most formal circumstances. Sentences are kept as simple as

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<sup>18</sup> Pisani, *Indonesia Etc.*, 2.

<sup>19</sup> A mushola is a Muslim prayer room or space commonly found in Indonesia in schools, office buildings, and rest-stops.

possible for everyday conversation. Instead of “my name is \_\_\_\_\_,” one simply says: “my name \_\_\_\_\_.” Language is kept to the point in Indonesian and many more nuanced meanings are implied with context and physical gesture. This sort of simplicity adds to the ease of learning Indonesian songs.



### **CHAPTER III**

#### **INDONESIAN PRONUNCIATION GUIDELINES**

The Indonesian language is accessible for English speakers in comparison to the challenges found with most Asian languages. As previously mentioned, *Pedoman Pelafalan Seriosa Indonesia (Guidelines for Pronunciation of Classical Indonesian Music)*, published by Gramedia, offers a guide for pronouncing Indonesian. This publication is available as an e-book on the Gramedia website. Unfortunately, this text is only published in Indonesian at this date. The pronunciation guide below is inspired by the above text with ultimate International Phonetic Alphabet direction from multiple dictionaries including the Tuttle Indonesian/English Dictionary and the Kamus Indonesian Dictionary. Each syllable is separated with a period for clarity. As previously mentioned, each syllable is stressed equally.

Every single word included in the translations and transliterations to follow has been carefully cross-referenced in both the Tuttle and Kamus dictionaries to ensure as much accuracy as possible. Scholar and faculty member Professor Indrawan Tjhin (Music Education, Music Business, and Double Bass) from the Universitas Pelita Harapan Conservatory of Music in Karawaci, Indonesia graciously reviewed my translations and transliterations for additional accuracy. The International Phonetic Alphabet, established

in 1888, is used throughout to represent the closest possible sounds to the original text.<sup>20</sup>

The following sections have been organized with the given IPA symbol followed by Indonesian word example with translation, IPA, and English example with highlighted corresponding sound. Three examples of placement of the Indonesian letter “R” are included to demonstrate that no matter what position the letter “R” is in, it is always rolled. There is not always an English equivalent for every sound. Foreign letter combinations familiar to American students/teachers of singing are included. The letter “J” occurs as a [dʒ] sound. The letter combination “ny” is the [ɲ] sound. The letter combination “ng” is the [ŋ] sound. “Sy” is [ʃ]. The letter “c” is [tʃ]. “Kh” utilizes the [x] sound, or “ach.”

Table 1

Indonesian Consonants

IPA	Indonesian Example	Translation	IPA	English Example
[b]	Bila	(when)	[bi.la]	<b>B</b> ook
[d]	Dua	(two)	[du.a]	<b>D</b> oll
[dʒ]	Jiwa	(soul)	[dʒi.wa]	<b>J</b> udge
[f]	Filsafat	(philosophy)	[fil.sa.fat]	<b>F</b> inal
[g]	Galaksi	(galaxy)	[ga.lak.si]	<b>G</b> alaxy
[h]	Hidup	(life)	[hi.dup]	<b>H</b> ello
[j]	Ya	(yes)	[ja]	<b>Y</b> es
[k]	Kayu	(wood)	[ka.ju]	<b>K</b> eeP
[l]	Lama	(long)	[la.ma]	<b>L</b> ong
[m]	Makan	(to eat)	[ma.kan]	<b>M</b> ake

<sup>20</sup> Cheri Montgomery, *English Lyric Diction Workbook* (Nashville: S.T.M. Publishers, 2006), 2.

Table 1

Cont.

IPA	Indonesian Example	Translation	IPA	English Example
[n]	Nama	(name)	[na.ma]	<b>Name</b>
[ŋ]	Bunyi	(sound)	[bu.ɲi]	An Italian “gn”
[ŋ]	Tenang	(tranquil)	[tə.naŋ]	<b>Cling</b>
[p]	Pola	(pattern)	[po.la]	<b>Pep</b>
[r]	Raja	(king)	[ra.dʒa]	A rolled “R”
	Dari	(from)	[da.ri]	
	Pasar	(market)	[pa.sar]	
[s]	Saya	(I)	[sa.ja]	<b>Say</b>
[ʃ]	Syukur	(thank you)	[ʃu.kur]	<b>Shine</b>
[t]	Tari	(dance)	[ta.ri]	An Italian dental T.
[tʃ]	Cari	(looking for)	[tʃa.ri]	<b>Change</b>
[v]	Vokal	(vocal)	[vo.kal]	<b>Vocal</b>
[w]	Wanita	(woman)	[wa.ni.ta]	<b>Woman</b>
	Jawa	(Java)	[dʒa.wa]	
[x]	Khas	(typical)	[xas]	See German “ach”
[z]	Zamrud	(emerald)	[zam.rud]	<b>Zero</b>
	Izin	(permission)	[i.zin]	

The use of the letters “Q” and “X” is rare in Indonesian. Typically, when seen, these letters are borrowed from foreign language words such as *Qur'an* [ku.ran] and *Xerox* [zə.rɒks].

The Glottal Stop      [ʔ]

Indonesian frequently utilizes the glottal stop. This occurs when a word ends with the letter combination “ak.”

Banyak	(many)	[ba.naʔ]
Bapak	(sir)	[ba.paʔ]
Tak	(no)	[taʔ]
Tidak	(not)	[ti.daʔ]

Glottal stops also occur when the letter “A” is repeated within a word.

Maaf	(sorry)	[ma.ʔaf]
Siksaan	(torture)	[sik.sa.ʔan]

This usage of the glottal stop at the end of the word, as opposed to the beginning of the word, may take some practice at first. Words that begin with a vowel utilize a soft glottal stop that is barely noticeable.

Table 2

#### Indonesian Vowels

IPA	Indonesian Example	Translation	IPA	English Example
[a]	Ajar	(to teach)	[a.dʒar]	The bright [a] such as the Italian words <b>alma</b> , <b>mare</b> , <b>cittá</b>
	Buka	(open)	[bu.ka]	<b>Chaos</b>
[e]	Mega	(cloud)	[me.ga]	<b>Festival</b>
[ɛ]	Dewi	(goddess)	[dɛ.wi]	
	Béta	(I)	[bɛ.ta]	
[i]	Ini	(this)	[i.ni]	<b>Me</b>
[o]	Roda	(wheel)	[ro.da]	<b>Obey</b>
	Toko	(shop)	[to.ko]	<b>Protect</b>
[ɔ]	Pohon	(tree)	[pɔ.hɔn]	<b>Ought</b>
[u]	Upah	(new)	[u.pa]	<b>Moon</b>
	Baru	(wage)	[ba.ru]	
[ə]	Membisu	(silent)	[məm.bi.su]	<b>Even, Secret</b>

The default vowel sound for the Indonesian letter “E” is the schwa [ə] sound. The vast majority of word examples that have a letter “E” will use the schwa. If there is any question as to how to pronounce the letter “E,” both the Tuttle and Kamus dictionaries utilize IPA. In the rare case that a letter “é” is used, such as the archaic version of the word “I” or “béta,” the sound is the open E or [ɛ].

Table 3

#### Indonesian Diphthongs

IPA	Indonesian Example	Translation	IPA	English Example
[au]	Kalau	(if)	[ka.lau]	<b>Now</b>
[ai]	Capai	(tired)	[tʃa.pai]	<b>Lie, I</b>
[oi]	Sepoi	(cool)	[sə.poi]	<b>Soy</b>

There are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bər.ɲa.ɲi] is tricky at first, especially with quick repetitions of the [ɲ] sound as found in the phrase “bernyani nyaring” (singing aloud) [bər.ɲa.ɲi ɲa.rɪŋ]. The middle of the word glottal stop, as found in “maaf” (sorry) [ma.ʔaf], is unfamiliar and takes practice. Certain letter combinations, such as “sy” for [ʃ] and “kh” for [x] simply need to be memorized. There is one rare exception of a [x] sound apart from “kh” in the Arabic origin word “Ilahi” (Almighty) [i.la.xi]. This would be common knowledge for many Indonesians, with 89% of the population practicing Islam.

There are rare exceptions to the pronunciation of the letter “e” with a majority of “e’s” being the [ə] sound. Words relating to deity, such as “dewi” (goddess) [dɛ.wi] or

“dewata” (gods) [dɛ.wa.ta] utilize the [ɛ] sound. The rare exception of words using the [ɛ] include “sepi” (quiet) [sɛ.pi], “esok” (tomorrow) [ɛ.sok], and “beteng” (fortress) [bɛ.tɛŋ]. The closed [e] appears in the words “mega” (cloud) [me.ga], “memberi” (give) [məm.be.ri], “berserakan” (move) [bɛr.se.ra.kan], “merdeka” (independent) [mɛr.de.ka], and “rela” (willing to) [re.la].

The letter “h” comes with its own learning curve. The “h” is pronounced at the beginning and middle of a word such as “hanya” (only) [ha.na] and “tahu” (know) [ta.hu], while it is silent at the end of a word such as “lincah” (agile) [lin.tʃa] and “kasih” (love) [ka.si]. The three diphthongs [au] “kalau” (if) [ka.lau], [aɪ] “capai” (tired) [tʃa.pai], and [oɪ] “sepoi” (cool) [sə.poi] all readily appear in the English language and are instinctual. This leaves the rest of the Indonesian’s vowels and consonants which are readily found in English.

The song lyrics that follow in the pages to come have been selected from currently published anthologies of Indonesian art song as mentioned in the introduction. Word-for-word translations, international phonetic alphabet transcriptions, and poetic translations have been carefully chosen for the most direct interpretation possible. Formatting varies depending on the structure of the original song texts and is presented to maintain the poetic integrity. When a non-direct English equivalent is unavailable, multiple word translations have been included. The original song text is in bold. The IPA is taken directly from the Tuttle and Kamus Indonesian dictionaries. A literal word-for-word translation is given with a poetic translation last. Every single Indonesian word has

been cross-referenced with the Kamus Indonesian Dictionary and the Tuttle Indonesian-English Dictionary.<sup>21</sup> The origin of each text has been referenced at either the beginning of each individual song or at the first song of a cycle. When a diphthong is present, it is kept within the same syllable. Each syllable is separated with a period.

The following song selections are divided into chapters by composer. The songs collectively represent commonly performed Indonesian repertoire throughout programs of vocal study. It should be noted that common performance practice in Indonesia is incredibly flexible. Should a song be too high or too low, it is very common for performers to transpose the song(s). Also, if any given note is too high or too low, performers have tremendous liberty in changing pitches to best fit needs of the moment. The emphasis in Indonesian performance is engagement. Elaborate costumes are often used alongside mild forms of staging and movement. Simply standing still and singing is a rare occurrence for Indonesian song performers. Indonesian audiences prefer gripping interpretations.

Voice students in Indonesia who study classical singing often study Indonesian Art Song along with Western European Art Song such as German Lieder, French Melodie, and Italian Song. This contrasts with Indonesians who study more traditional Indonesian music traditions such as the many forms of gamelan. Gamelan singing is marked by a great deal of nasality, while Indonesian classical singing has an approach similar to the Italian Bel Canto school.

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<sup>21</sup> Kramer, A.L.N., et al. *Concise Indonesian Dictionary* (Singapore: Tuttle, 2017).

Indonesian Art Song is its own niche defined by both its eclecticism and by the simple nature of its use of the Indonesian language. The official moto of Indonesia is “unity through diversity,” and the song genre exemplifies this national moto. There are not set musical styles that define Indonesian Art Song. Rather, the setting of Bahasa Indonesia is what unites this style of song.



## CHAPTER IV

### GITA MALAM BY BADJURI: SONG TEXT TRANSLATION AND IPA

*Gita Malam*<sup>22</sup>                      Night Song  
[gi.ta ma.lam]

Badjuri, Composer.  
Djauhari, Poet.

Verse 1

<b>Alam</b>	<b>tenang</b>	<b>membisu,</b>
[a.lam	tə.naŋ	məm.bi.su]
Nature	peaceful	silent
<i>Tranquil silent night</i>		

<b>Bulan</b>	<b>redup</b>	<b>sayu,</b>
[bu.lan	rə.dup	sa.ju]
Moonlight	dim	melancholy
<i>The dim moonlight is withering away</i>		

<b>Hening</b>	<b>nian</b>	<b>malam</b>	<b>ini,</b>
[hə.niŋ	ni.jan	ma.lam	i.ni]
Quiet	so	night	this
<i>What a quiet night tonight</i>			

<b>Angin</b>	<b>sepoi</b>	<b>lalu,</b>
[aŋ.in	sə.poi	la.lu]
Wind	softly	passing
<i>Wind passing by</i>		

<b>Daun</b>	<b>layu</b>	<b>gugur</b>	<b>satu,</b>
[da.un	la.ju	gu.gur	sa.tu]
Leaf	withering	falls-down	one
<i>A withering leaf falls-down</i>			

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<sup>22</sup> Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano Binsar Sitompul, F.X. Soetopo, Mochtar Embut*, (Grasindo: Gramedia Widiasarana Indonesia, 2008), 98–102.

**Gemersik melagu,**  
 [gə.mər.sik mə.la.gu]  
 Rustling singing  
*Rustling and singing*

**Sayup-sayup terdengar,**  
 [sa.jup sa.jup tər.dəŋ.ar]  
 Softly heard  
*Softly there is heard*

**Bunyi petikan gitar,**  
 [bu.ni pə.ti.kan gi.tar]  
 A sound plucking guitar  
*a plucking sound of the guitar*

**Mengiringi senandung merdu.**  
 [məŋ.ir.iŋ.i sə.nan.duŋ mər.du]  
 Accompanying humming beautiful  
*Accompanying a beautiful humming.*

Verse 2

**Gita malam merayu**  
 [gi.ta ma.lam mə.ra.yu]  
 Song night seducing  
*The night song is seducing*

**Hilang resah dan gundah**  
 [hi.laŋ rə.sa dan gun.da]  
 Away restlessness and depression  
*Away restlessness and depression*

**Dibuai dan dibelai,**  
 [di.bu.wai dan di.bə.lai]  
 Lulled and caressed  
*Lulling and caressing*

**Gita malam membawa pesan,**  
 [gi.ta ma.lam məm.ba.wa pə.san]  
 Song night carrying message  
*Night song carrying a message*

<b>Sayang</b>	<b>kasih</b>	<b>mesra</b>	<b>dara.</b>
[sa.jaŋ]	ka.si	mə.sra	da.ra]
Dear	love	intimate	virgin
<i>Of a young love.</i>			

## CHAPTER V

### LAGU UNTUK ANAKKU, MALAM KENANGAN, AND KISAH ANGIN MALAM BY SAIFUL BAHRI: SONG TEXT TRANSLATION AND IPA

#### Songs of Saiful Bahri

*Lagu untuk Anakku*<sup>23</sup> / A Song for My Child

[la.gu un.tuk anak.ku]

Saiful Bahri, Composer

Text by anonymous

<b>Kau intan</b>	<b>baiduri,</b>	<b>anakku,</b>	<b>burung</b>	<b>seorang.</b>
[ka.u in.tan	bai.du.ri	an.ak.ku	bu.ruŋ	sə.or.aŋ]
You diamond	precious	child my	son	only.

*You are a precious diamond, my child, my only son.*

<b>Dikau harapan</b>	<b>ibu,</b>	<b>anakku,</b>	<b>dikau</b>	<b>buah</b>
[di.kau ha.ra.pan	i.bu	a.nak.ku	di.kau	bu.wa
You hope	mother	my child	you	fruit

**hatiku.**  
[ha.ti.ku]  
my heart.

*You are my hope, my child, you are my baby.*

<b>Tidurlah,</b>	<b>tidur, manis.</b>	<b>Hari</b>	<b>telah</b>	<b>larut</b>
[ti.dur.la	ti.dur ma.nis	ha.ri	tə.la	la.rut
Sleep	sleep sweetness	day	already	late

**malam.**  
[ma.lam]  
night.

*Sleep, sleep my sweetness. The night is late.*

---

<sup>23</sup> Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 103–104.

<b>Kunyanyikan</b>	<b>lagu</b>	<b>merdu,</b>	<b>lagu</b>	<b>sayang</b>
[ku.ɲa.ɲi.kan]	la.gu	mər.du	la.gu	sa.jaŋ]
I sing	song	sweet	song	dear

*I will sing a sweet song, a dear song.*

<b>Tidur</b>	<b>tidur</b>	<b>anakku</b>	<b>s'orang</b>
[ti.dur]	ti.dur	a.nak.ku	so.raŋ]
Sleep	sleep	my child	only

*Sleep, sleep my only child,*

<b>Belahan</b>	<b>jiwa</b>	<b>ibunda</b>	<b>sayang</b>
[bə.la.han]	dʒi.wa	i.bun.da	sa.jaŋ]
A part	soul	mother	dear

*You are a part of my soul, dear.*

***Malam Kenangan***<sup>24</sup> / Memorable Night  
 [ma.lam kə.naŋ.an]  
 Saiful Bahri, Composer  
 Unknown, Poet

<b>Malam</b>	<b>berbintang</b>	<b>bulan</b>	<b>purnama.</b>
[ma.lam]	bər.bin.taŋ]	bu.lan	pur.na.ma]
Night	starry	moon	full

*Starry night and full moon*

<b>Mengapa</b>	<b>hatiku</b>	<b>senang</b>	<b>berlagu</b>
[məŋ.a.pa]	ha.ti.ku	sə.naŋ]	bər.la.gu]
Why	heart my	happily	singing

*Why is my heart singing happily?*

<b>Senandung</b>	<b>ria</b>	<b>alam</b>	<b>bergema</b>
[sə.nan.duŋ]	ri.ja	a.lam	bər.gə.ma]
Humming	happily	nature	reverberate

*Humming happily nature chimes*

<b>Alangkah</b>	<b>indahnyanya</b>	<b>alam</b>	<b>sek'lilingku</b>
[a.laŋ.ka]	in.da.ɲa	a.lam	sə.ki.liŋ.ku]
How	beautiful	nature	around me

*How beautiful is the nature around me*

---

<sup>24</sup> Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 106–107.

<b>Berbendang</b>	<b>lagu</b>	<b>senandung</b>	<b>merdu</b>
[bər.dən.dən]	la.gu	sə.nan.dən	mər.du]
Singing	song	humming	sweetly

*Singing a song, humming sweetly*

<b>Alangkah</b>	<b>moleknya</b>	<b>wajahmu</b>	<b>gembira</b>
[a.lən.ka	mo.lək.na	wa.dza.mu	gəm.bi.ra]
How	beautiful	face your	happy

*How beautiful is your happy face.*

<b>Malam</b>	<b>berbintang</b>	<b>bulan</b>	<b>purnama.</b>
[ma.lam	bər.bin.tən	bu.lan	pur.na.ma]
Night	starry	moon	full

*Starry night and full moon*

<b>Mengapa</b>	<b>hatiku</b>	<b>senang</b>	<b>berlagu</b>
[məŋ.a.pa	ha.ti.ku	sə.nən	bər.la.gu]
Why	heart my	happily	singing

*Why is my heart singing happily?*

<b>Alam</b>	<b>kenangan</b>	<b>malam</b>	<b>bercinta</b>
[a.lam	kə.nən.an	ma.lam	bər.tʃin.ta]
World	memorable	night	love making

*Memorable world, night of love making*

<b>Alangkah</b>	<b>indahnyanya</b>	<b>alam</b>	<b>kasih</b>	<b>mesra</b>
[a.lən.ka	in.da.na	a.lam	ka.si	mə.sra]
How	beautiful	nature	love	affection

*How beautiful is nature's amorous affection*

<b>Aku</b>	<b>mencinta</b>	<b>di</b>	<b>malam</b>	<b>cuaca</b>
[a.ku	mən.tʃin.ta	di	ma.lam	tʃu.wa.tʃa]
I	in love	in	night	weather

*I'm in love in this evening's weather*

<b>Bulan</b>	<b>dan</b>	<b>bintang</b>	<b>jadi</b>	<b>saksi</b>	<b>kita</b>	<b>berdua.</b>
[bu.lan	dan	bin.tən	dza.di	sak.si	ki.ta	bər.du.a]
Moon	and	star	become	witness	our	both

*Moon and stars are our witnesses.*

***Kisah Angin Malam***<sup>25</sup> / A Story of Evening Breeze

[ki.sa aŋ.in ma.lam]

Saiful Bahri, Composer

Unknown, Poet

<b>Kisah</b>	<b>angin</b>	<b>malam</b>	<b>membawa</b>	<b>pesan</b>
[ki.sa	aŋ.in	ma.lam	məm.ba.wa	pə.san]
Story	breeze	evening	carrying	message

*A story of evening breeze carrying a message*

<b>berita</b>	<b>kelana</b>	<b>di</b>	<b>rantau.</b>
[bə.ri.ta	kə.la.na	di	ran.tau]
news	wanderers	of	abroad

*News of wanderers abroad*

<b>Kepada</b>	<b>kekasi</b>	<b>di</b>	<b>lembah</b>	<b>sana</b>
[kə.pa.da	kə.ka.si	di	ləm.ba	sa.na]
To dear	love	in	valley	there

*To my dear love there in the valley*

<b>Jangan</b>	<b>berhati</b>	<b>risau.</b>
[dʒaŋ.an	bər.ha.ti	ri.sau]
Do not	heart	worry

*Do not let your heart worry.*

<b>Dengarkanlah</b>	<b>dengarkan</b>	<b>senandung</b>	<b>asmara</b>
[dəŋ.ar.kan.la	dəŋ.ar.kan	sə.nan.duŋ	as.ma.ra]
Listen	listen	of humming	love

*Listen, listen to the humming of love*

<b>Kelana</b>	<b>bercinta</b>	<b>melara</b>
[kə.la.na	bər.tʃin.ta	mə.la.ra]
Wanderers	love	bitterness

*Wanderers make bitter love.*

<b>Kisah</b>	<b>angin</b>	<b>malam</b>	<b>nan</b>	<b>memberi</b>	<b>harapan</b>
[ki.sa	aŋ.in	ma.lam	nan	məm.bə.ri	ha.ra.pan]
Story	breeze	evening	that	giving	hope

*A story of evening breezes giving hope*

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<sup>25</sup> Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 108–109.

<b>Cinta</b>	<b>kasi</b>	<b>gadis</b>	<b>lembah</b>	<b>nan</b>	<b>setia.</b>
[tʃɪn.ta	ka.si	ga.dis	ləm.ba	nan	sə.ti.ja]
Love	affection	girl	valley	with	devotion.

*The love and affection of the devoted girl from the valley.*



**CHAPTER VI**  
**BUKIT KEMENANGAN BY DJAUHARI:**  
**SONG TEXT TRANSLATION AND IPA**

Djauhari was both a composer and poet. It should be noted that the following are his musical compositions, as fellow Indonesian composers also set his lyrics, as we have already seen in the first song above. *Bukit Kemenangan* is a masterful art song. The graphic text retells the tragic plight of the short-lived rebellion in the 1967 massacres in West Kalimantan.<sup>26</sup> When the first president of the Republic of Indonesia, Sukarno, was deposed by former General Soeharto in the 1960s, there was extensive regional violence throughout the country.<sup>27</sup> Much of this violence was kept secret from the public for decades. The 2012 documentary film regarding the massacres of the 1960s, *The Act of Killing*, was controversial even in the 2010s. *Bukit Kemenangan* stands as a surviving reflection on the rampant violence that scarred Indonesia. Thankfully, this song continues to be performed by students of classical voice in Indonesia

Bukit Kemenangan<sup>28</sup> / Victory Hill  
[bu.kit kə.mə.naŋ.an]  
Djauhari, Composer  
Murtjono, Poet

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<sup>26</sup> Jamie S. Davidson and Douglas Kammen, “Indonesia’s Unknown War and the Lineages of Violence in West Kalimantan,” *Indonesia* no. 73 (April 2002): 86, [www.jstor.org/stable/3351469](http://www.jstor.org/stable/3351469) (accessed January 15, 2019). West Kalimantan is a province on the island of Kalimantan better known as Borneo.

<sup>27</sup> Davidson and Kammen, “Indonesia’s Unknown War,” 53.

<sup>28</sup> Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 110–114.

<b>Tiga</b>	<b>windu</b>	<b>kini</b>	<b>kampir</b>	<b>berlalu</b>
[ti.ga	win.du	ki.ni	kam.pir	bər.la.lu]
Three	eight-year cycles	now	almost	over

*Twenty-seven years are now almost over*

<b>Sejak</b>	<b>kata</b>	<b>per</b>	<b>kata</b>	<b>berkumandang</b>
[sə.dʒaʔ	ka.ta	pər	ka.ta	bər.kum.an.daŋ]
Since	word	by	word	reverberate

*Since words have passed the memories continue*

<b>Di</b>	<b>bukit</b>	<b>itu</b>	<b>kami</b>	<b>berkubu</b>
[di	bu.kit	i.tu	ka.mi	bər.bu.ku]
In	hill	that	we	united

*In that hill where we were together*

<b>Kami</b>	<b>hadang</b>	<b>angkara</b>	<b>menyerang</b>
[ka.mi	ha.daŋ	aŋ.ka.ra	mə.nə.raŋ]
We	preventing	greediness	attacking

*Preventing the greedy attackers*

<b>Pekan</b>	<b>bulan</b>	<b>penuh</b>	<b>kisah</b>	<b>sejarah</b>
[pə.kan	bu.lan	pə.nu	ki.sa	sə.dʒa.ra]
Weeks	months	full of	story	history

*Each week and month full of history*

<b>Kadang</b>	<b>bersimbah</b>	<b>darah</b>
[ka.daŋ	bər.sim.ba	da.ra]
Sometimes	drench	blood

*and sometimes we were drenched in blood*

<b>Pagi</b>	<b>cerah</b>	<b>kadang</b>	<b>bersimbah</b>	<b>darah</b>
[pa.gi	tʃə.ra	ka.daŋ	bər.sim.ba	da.ra]
Morning	bright	sometimes	drench	blood

*Mornings bright as drenched blood*

<b>Tawa</b>	<b>dan</b>	<b>tangis</b>	<b>berganti</b>	<b>datang</b>
[ta.wa	dan	taŋ.is	bər.gan.ti	da.taŋ]
Laughter	and	cry	interchanging	come

*Laughter and crying coming interchangeably*

<b>Di</b>	<b>antara</b>	<b>nyala</b>	<b>s'mangat</b>	<b>juang</b>
[di	an.ta.ra	na.la	smaŋ.at	dzu.waŋ]
In	between	flame	spirit	fighting

*In between the blazing spirit of fighting*

<b>Dengan</b>	<b>bismillah</b>	<b>fi</b>	<b>sabilillah</b>
[dəŋ.an	bis.mil.la	fi	sa.bi.lil.la]
with in	the name of Allah	for	the sake of Allah

*In the name of Allah for the sake of Allah*

<b>Tekad</b>	<b>bulat</b>	<b>pantang</b>	<b>nyerah</b>
[te.kat	bu.lat	pan.taŋ	ŋə.ra]
Unyielding	round	determination	surrender

*Unyielding determination*

<b>Demi</b>	<b>merdeka</b>	<b>nusa</b>	<b>dan</b>	<b>bangsa</b>
[də.mi	mər.de.ka	nu.sa	dan	baŋ.sa]
For	freedom	island	and	nation

*For freedom of this island and the nation*

<b>Rela</b>	<b>berkordan</b>	<b>jiwa</b>
[re.la	bər.kər.dan	dʒi.wa]
Willing to	sacrifice	soul

*Willing to sacrifice the soul.*

<b>Meriam</b>	<b>bergegar,</b>	<b>p'luru</b>	<b>menyambar</b>
[mə.rjam	bər.gə.gar	plu.ru	mə.ŋam.bar]
Cannon	rumbles,	bullets	snatched

*The cannon rumbles and the bullets hit*

<b>Hati</b>	<b>tak</b>	<b>pernah</b>	<b>gentar</b>
[ha.ti	taʔ	pər.na	gən.tar]
Heart	not	ever	afraid

*My heart is never afraid*

<b>Kawan</b>	<b>berguguran,</b>	<b>mayat</b>	<b>berserakan</b>
[ka.wan	bər.gu.gu.ran	ma.jat	bər.se.ra.kan]
Friend	die	corpse	all over

*Friends are dying corpses strewn about*

<b>Namun</b>	<b>aku</b>	<b>terus</b>	<b>maju</b>
[na.mun]	a.ku	tə.rus	ma.dʒu]
But	I	keep	going forward

*But I keep going forward*

<b>Serang,</b>	<b>terjang,</b>	<b>tempur,</b>	<b>gempur</b>
[sə.raŋ]	tər.dʒaŋ	təm.pur	gəm.pur]
Attack,	hit	battle	banish

*Lunge, attack, fight banish the enemies*

<b>Benteng</b>	<b>lawan</b>	<b>berantakan</b>
[bən.tɛŋ]	la.wan	bə.ran.ta.kan]
Fortress	enemies	shattered

*The enemy's fortress is shattered*

<b>Kugemakan</b>	<b>sangkakala</b>	<b>kejayaan</b>
[ku.gə.ma.kan]	saŋ.ka.ka.la	kə.dʒa.ja.ʔan]
I scream	sound	glory

*I scream a glorious sound*

<b>Kini</b>	<b>tinggal</b>	<b>aku</b>	<b>dan</b>	<b>bukit</b>	<b>itu</b>
[ki.ni]	tiŋ.gal	a.ku	dan	bu.kit	i.tu]
Now	it's only	me	and	hill	that

*Now it's only me and that hill*

<b>Kunamakan</b>	<b>Bukit</b>	<b>Kemenangan</b>
[ku.na.ma.kan]	bu.kit	kə.mə.naŋ.an]
I call it	hill	glorious

*I call it the Glorious Hill*

<b>Tonggak</b>	<b>kenangan,</b>	<b>tugu</b>	<b>pahlawan</b>
[toŋ.gaʔ]	kə.naŋ.an	tu.gu	pa.la.wan]
Pillar of	memory	monument	patriot

*Pillar of memory, monument of the patriot*

<b>Lambang</b>	<b>sakti</b>	<b>abadi</b>	<b>pertiwi</b>
[lam.baŋ]	sak.ti	a.ba.di	pər.ti.wi]
Symbol	sacred	eternal	nation

*Symbol of the sacred eternal nation*

<b>Tempat</b>	<b>hati</b>	<b>runduk</b>	<b>bersemadi</b>
[təm.pat	ha.ti	run.duk	bər.sə.ma.di]
The place	heart	humble	meditating
<i>The place to humbly meditate one's heart.</i>			

## CHAPTER VII

### INDONESIAN ART SONGS OF MOCHTAR EMBUT: SONG TEXT TRANSLATION AND IPA

The songs of Mochtar Embut represent the largest number of surviving art songs in the genre that have been published among the three available collections of Indonesian art song. Embut was well known for arranging existing songs throughout Indonesia to be performed by voice and piano, or available accompaniment. A prime example is the *Geding Sriwijaya (Song of Sriwijaya)*. This famous song was created by a team of artists in Palembang<sup>29</sup> in 1945 during the beginning of the Indonesian War of Independence from the Dutch as previously described. Embut set this preexisting tune and text for voice and piano in 1975.<sup>30</sup> Mochater Embut was born in Ujung Pandang Makassar,<sup>31</sup> Sulawesi Selatan in 1934 and died in Bandung<sup>32</sup> in 1973. He composed more than 100 songs. Three of the best known are: *Di wajahmu kulihat bulan* (I see the moon in your face), *Di sudut bibirmu* (Close to your lips), and *Tiada bulan di wajah rawan* (There is no moonlight in a troubled face).<sup>33</sup> Embut's family was keen on keeping his legacy alive,

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<sup>29</sup> Palembang is the capital of South Sumatra, a province in Indonesia.

<sup>30</sup> Margaret Kartomi, *Musical Journeys in Sumatra* (University of Illinois Press, 2012), 198–201.

<sup>31</sup> Makassar is a major city on the island of Sulawesi.

<sup>32</sup> Bandung is a major city on the island of Java southeast of Jakarta.

<sup>33</sup> Rhoma Dwi Aria Uliantri, *LEKRA and Ensembles: Tracing the Indonesian Musical Stage*, in *Heirs to World Culture: Being Indonesian, 1950-1956* (Brill, 2012) 421–52.

and thanks to their efforts his songs have been published several times in Indonesia—a rarity in Indonesian song.

*Geding Sriwijaya*<sup>34</sup> / Song of Sriwijaya

[gən.diŋ sri.wi.dʒa.ja]

Mochtar Embut, Composer and Poet

<b>Di</b>	<b>kala</b>	<b>ku</b>	<b>merindukan</b>	<b>keluhuran</b>	<b>dulu</b>	<b>kala</b>
[di	ka.la	ku	mə.rin.du.kan	kə.lu.hu.ran	du.lu	ka.la]
In	when	my	miss	nobleness	past	when

*In my noble past*

<b>Kutembangkan</b>	<b>nyanyi</b>	<b>dari</b>	<b>lagu</b>	<b>Gending</b>
[ku.təm.baŋ.kan	ŋa.ŋi	da.ri	la.gu	gən.diŋ
Developed	sing	from	songs	Gending

**Sriwijaya**

[sri.wi.dʒa.ja]

Sriwijaya.

*I wrote songs to my beloved Gending Sriwijaya.*

<b>Dalam</b>	<b>seni</b>	<b>kunikmatkan</b>	<b>lagi</b>	<b>zaman</b>	<b>bahagia</b>
[da.lam	sə.ni	ku.ni.kmat.kan	la.gi	za.man	ba.ha.gja]
In	art	enjoy	again	era	happy

*With the arts, life was happy again*

<b>Kuciptakan</b>	<b>kembali</b>	<b>dari</b>	<b>kandungan</b>	<b>Maha</b>	<b>Kala</b>
[ku.tʃip.ta.kan	kəm.ba.li	da.ri	kan.duŋ.an	ma.ha	ka.la]
I created it	back	from	womb	great	epoch

*Out of the essence of the people came this story*

<b>Sriwijaya</b>	<b>dengan</b>	<b>Asrama</b>	<b>Agung</b>	<b>Sang</b>	<b>Maha</b>	<b>Guru</b>
[sri.wi.dʒa.ja	dəŋ.an	as.ra.ma	a.guŋ	saŋ	ma.ha	gu.ru]
Sriwijaya	with	romance	great	the	great	teacher

*Our city Sriwijaya taught us the ability to love*

<sup>34</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, (Jakarta: Dewan Kesenian Jakarta, 2013): 48–53.

<b>Tutur</b>	<b>sabda</b>	<b>Dharmapala</b>	<b>Sakyakhirti</b>	<b>Dharmakhirti</b>
[tu.tur	sab.da	dar.ma.pa.la	sa.kja.kir.ti	dar.ma.kir.ti]
Said the	word	Dharmapala	Sakyakhirti	Dharmakhirti

*While we recited the prayer Dharmapala Sakyakhirti Dharmakhirti*

<b>Berkumandang</b>	<b>dari</b>	<b>puncaknya</b>	<b>Siguntang</b>	<b>Maha Meru</b>
[bər.ku.man.daŋ	da.ri	pun.tʃak.ɲa	si.gun.taŋ	ma.ha mə.ru]
Reverberate	from	the mountain	Siguntang	Maha Meru

*Which reverberated all the way to the mountain Siguntang Maha Meru*

<b>Menaburkan</b>	<b>tuntunan</b>	<b>suci</b>	<b>Gautama</b>	<b>Buddha</b>	<b>shakti</b>
[mə.na.bur.kan	tun.tu.nan	su.tʃi	gau.ta.ma	bud.da	ʃak.ti]
Sowing	guidance	holy	Gautama	Buddha	shakti

*Everywhere the song went, it sowed the holy wisdom of Gautama Buddha.*

*Kumpulan Sajak Puntung Bersap*<sup>35</sup> / Poetry Cycle: A Smoking Cigarette Butt  
[kum.pu.lan sa.dʒaʔ pun.tuŋ bər.sap]  
Mochtar Embut, Composer  
Usmar Ismail, Poet

1. *Hidup* / Life  
[hi.dup]

<b>Kutinjau</b>	<b>air</b>	<b>bening</b>	<b>dalam</b>	<b>perigi</b>
[ku.tin.dʒau	a.ir	bə.niŋ	da.lam	pə.ri.gi]
I look at	water	clear	in	well

*I look at clear water in the well*

<b>Kuselami</b>	<b>hingga</b>	<b>dasar</b>	<b>tiada</b>	<b>gentar</b>
[ku.sə.la.mi	hiŋ.ga	da.sar	ti.ja.da	gən.tar]
I dive	to the	bottom	no	fear

*I dive to the bottom with no fear*

<b>Tapi</b>	<b>terkadang</b>
[ta.pi	tər.ka.gaŋ]
But	sometimes

*But sometimes*

---

<sup>35</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 115–119.



<b>Timbul</b>	<b>takut</b>	<b>akan</b>	<b>mencermi</b>
[tim.bul	ta.kut	a.kan	mən.tʃer.min]
Comes	fear	looking	mirror

*Comes the fear of looking in the mirror*

<b>Di</b>	<b>dalam</b>	<b>jernih</b>	<b>air</b>	<b>keruh</b>	<b>jiwa</b>	<b>sendiri</b>
[di	da.lam	dʒər.ni	a.ir	kə.ru	dʒi.wa	sən.di.ri]
In	the	clear	water	cloudiness	soul	of ones

*In the clear water, the cloudiness of one's soul*

<b>Hidupku</b>	<b>laksana</b>	<b>angin</b>	<b>bertiup</b>	<b>kencang</b>
[hi.dup.ku	lak.sa.na	aŋ.in	bər.ti.jup	kən.tʃaŋ]
My life	is like	wind	blow	ferocious

*My life is like a ferocious wind*

<b>Di</b>	<b>atas</b>	<b>bentangan</b>	<b>permadani</b>	<b>pengalaman</b>
[di	a.tas	bən.taŋ.an	pər.ma.da.ni	pəŋ.a.la.man]
On	top	laid	tapestry	experience

*On top of the laid-out tapestry of experience*

<b>Meliputi</b>	<b>rata</b>	<b>alam</b>	<b>semesta</b>
[mə.li.pu.ti	ra.ta	a.lam	sə.mə.sta]
Hovering	evenly	over	universe

*Hovering evenly over the universe*

<b>Deras</b>	<b>arus</b>	<b>kejar</b>	<b>berembus</b>
[də.ras	a.rus	kə.dʒar	bə.rəm.bus]
Swiftly	flow	chasing	exhaling

*Swiftly flows the chasing exhalation*

2. *Jika Kau Tahu* / If You Know  
[dʒi.ka kau ta.hu]

<b>Ah,</b>	<b>jika</b>	<b>kau</b>	<b>tahu</b>	<b>resahnya</b>
[a	dʒi.ka	kau	ta.hu	rə.sa.na]
Ah,	if only	you	know	worried

*Ah, if only you knew how worried I am.*

<b>Pecahan</b>	<b>alun</b>	<b>di</b>	<b>karang</b>	<b>kalbu</b>
[pə.tʃa.han	a.lun	di	ka.raŋ	kal.bu]
Shattering	wave	in	rocky	soul

*Shattering wave in the rocky soul*

**Tak kan kau berkata**  
 [taʔ kan kau bər.ka.ta]  
 not would you say  
*You wouldn't say anything*

**Tak kan kau bertanya**  
 [taʔ kan kau bər.ta.ɲa]  
 Not would you ask  
*You wouldn't ask*

**Tapi kau dalam berdiam**  
 [ta.pi kau da.lam bər.di.jam]  
 But you deeply silent  
*But you would be deeply silent*

<b>Akan</b>	<b>memberi</b>	<b>segala</b>	<b>ada</b>
[a.kan	məm.bə.ri	sə.ga.la	a.da]
Will	be	giving	everything

*You will be giving everything*

<b>Karena</b>	<b>kau</b>	<b>tahu</b>	<b>sudah</b>
[ka.rə.na	kau	ta.hu	su.da]
Because	you	know	already

*Because you already know*

<b>Aku</b>	<b>tak</b>	<b>kan</b>	<b>meminta</b>
[a.ku	taʔ	kan	mə.min.ta]
I	not	ever	asked

*I will never ask*

<b>Melainkan</b>	<b>akan</b>	<b>memberi</b>	<b>hanya</b>
[mə.lam.kan	a.kan	məm.be.ri	ha.ɲa]
But	will	give	only

*I will only give.*

3. *Cita-cita* / Dreams  
 [tʃi.ta tʃi.ta]

**Cita-cita**  
 [tʃi.ta tʃi.ta]  
 Dreams  
*Dreams*

**Kurasakan lincah**

[ku.ra.sa.kan lin.tʃa]

I feel agile

*I feel agile*

<b>Menari-nari</b>	<b>di</b>	<b>dalam</b>	<b>jiwa</b>
[mə.na.ri na.ri]	di	da.lam	dʒi.wa]
Dancing	in	in	soul

*Dancing within my soul*

**Kudengar**

[ku.dəŋ.ar]

I hear

*I hear*

<b>Kau</b>	<b>nyaring</b>	<b>bernyanyi-nyanyi</b>	<b>di</b>	<b>dalam</b>	<b>dada</b>
[kau	ŋa.riŋ	bər.ŋa.ŋi ŋa.ŋi	di	da.lam	da.da]
You	soaring	singing	in	in	heart

*Your singing soars in my heart*

**Bagai seruling**

[ba.gai sə.ru.liŋ]

Like flute

*Like a flute*

<b>Tiada</b>	<b>henti</b>	<b>menyorakkan</b>	<b>gembira</b>	<b>ria</b>
[ti.ja.da]	hən.ti	mə.ŋo.rak.kan	gəm.bi.ra	ri.a]
Relentless	stop	shouting	happily	jolly

*Relentless shouting happily*

<b>“Bahagia</b>	<b>kan</b>	<b>datang</b>	<b>di</b>	<b>esok</b>	<b>hari!”</b>
[ba.ha.gja]	kan	da.taŋ	di	ɛ.sok	ha.ri]
Happiness	right	come	in	tomorrow	day

*Happiness will come tomorrow*

*Kumpulan Sajak WS Rendra / Poems of W.S. Rendra*

[kum.pu.lan sa.dʒaʔ]

Bumi Hijau<sup>36</sup> / From “Poem of Green Earth”  
[bu.mi hi.dʒau]

Mochtar Embut, Composer

1. *Lagu Sepi* / Silent Song  
[la.gu sɛ.pi]

**Alang-alang dan rumput**  
[a.laŋ a.laŋ dan rum.put]  
Weeds and grass  
*Weeds and grass*

**Bulan mabuk di atasnya**  
[bu.lan ma.buk di a.stas.na]  
Moon drunken in above  
*Drunken moon above*

**Alang-alang dan rumput**  
[a.laŋ a.laŋ dan rum.put]  
Weeds and grass  
*Weeds and grass*

**angin membawa bau rambutnya**  
[aŋ.in məm.ba.wa bau ram.but.na]  
wind carries fragrances her hair  
*the wind carries the fragrance of her hair.*

2. *Juah Kekasihku* / Far Away My Love  
[dʒu.a kə.ka.si.ku]

**Ketika hujan datang**  
[kə.ti.ka hu.dʒan da.taŋ]  
when rain comes  
*When the rain comes*

**Malamnya sudah tua**  
[ma.lam.na su.da tu.a]  
The night already old  
*The night is old*

---

<sup>36</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 121–135.

<b>Angin</b>	<b>sangat</b>	<b>garang</b>
[aŋ.in	saŋ.at	ga.raŋ]
Wind	very	ferocious

*The ferocious wind*

<b>Dinginnya</b>	<b>tak</b>	<b>terkira</b>
[diŋ.in.pa	taʔ	tər.ki.ra]
cold	not	bitterly

*Bitterly cold*

<b>Aku</b>	<b>bangkit</b>	<b>dari</b>	<b>tidurku</b>
[a.ku	baŋ.kit	da.ri	ti.dur.ku]
I	awakened	from	my sleep

*I awakened from my sleep*

<b>dan</b>	<b>menatap</b>	<b>langit</b>	<b>kelabu</b>
[dan	mə.na.tap	laŋ.it	kə.la.bu]
and	staring	sky	grey

*and staring at the grey sky*

<b>Wahai,</b>	<b>janganlah</b>	<b>angin</b>	<b>itu</b>
[wa.har	dʒaŋ.an.la	aŋ.in	i.tu]
Alas	don't let	wind	that

*Alas, don't let the wind*

<b>Menyingkap</b>	<b>selimut</b>	<b>kekasihku</b>
[mə.ŋiŋ.kap	sə.li.mut	kə.ka.si.ku]
lift	cover	my lover

*lift my lover's cover.*

### 3. *Permintaan* / Permission [pərmintaʔan]

<b>Wahai</b>	<b>rembulan</b>	<b>bundar</b>
[wa.har	rəm.bu.lan	bun.dar]
Dear	moon	round

*Dear round moon*

<b>Jenguklah</b>	<b>jendela</b>	<b>kekasihku</b>
[dʒəŋ.uk.la	dʒən.də.la	kə.ka.si.ku]
Visit	window	my lover

*Please visit the window of my lover*

<b>Ia</b>	<b>tidur</b>	<b>sendiri</b>
[i.ja	ti.dur	sən.di.ri]
She	sleeping	alone

*She is sleeping alone*

<b>Hanya</b>	<b>berteman</b>	<b>hati</b>	<b>yang</b>	<b>rindu</b>
[ha.ɲa	bər.tə.man	ha.ti	jaŋ	rin.du]
Only	befriended	heart	which	yearning

*Only befriended with a yearning heart*

#### 4. Rambut / Hair

[ram.but]

<b>Rambut</b>	<b>kekasihku</b>	<b>sangat</b>	<b>indah</b>	<b>dan</b>	<b>panjang</b>
[ram.but	kə.ka.si.ku	saŋ.at	in.da	dan	pan.dʒaŋ]
Hair	my lover's	very	beautiful	and	long

*My lover's hair, so beautiful and long*

<b>Katanya</b>	<b>rambut</b>	<b>itu</b>	<b>untuk</b>	<b>menjerat</b>	<b>hatiku</b>
[ka.ta.ɲa	ram.but	i.tu	un.tuk	mən.dʒə.rat	ha.ti.ku]
They say	hair	that	for	entangle	my heart

*They say the purpose of my lover's hair is to entangle my heart*

#### 5. Juah / Far

[dʒu.a]

<b>Kali</b>	<b>mengalir</b>	<b>bercabang</b>	<b>dua</b>
[ka.li	məŋ.a.lir	bər.tʃa.baŋ	du.wa]
River	flows	branching	into two

*The river flows branching into two*

<b>rindu</b>	<b>mengalir</b>	<b>bercabang</b>	<b>dua</b>
[rin.du	məŋ.a.lir	bər.tʃa.baŋ	du.wa]
Longing	flows	branching	into two

*Longing flows branching into two*

<b>Rindu</b>	<b>kekasih</b>	<b>dan</b>	<b>rindu</b>	<b>bunda</b>
[rin.du	kə.ka.si	dan	rin.du	bun.da]
Yearning	lover	and	longing	mother

*Yearning my love and longing my mother*

6. *Surat bagi Pacar* / A Letter for my Lover

[su.rat ba.gi pa.tʃar]

<b>Bagai</b>	<b>daun</b>	<b>yang</b>	<b>melayang</b>
[ba.gai]	da.un	jaŋ	mə.la.jaŋ]

Like	leaf	that	floating
<i>Like a floating leaf</i>			

<b>Bagai</b>	<b>burung</b>	<b>dalam</b>	<b>angin</b>
[ba.gai]	bu.ruŋ	da.lam	aŋ.in]
Like	bird	through	wind

*Like a bird through the wind*

<b>Bagai</b>	<b>ikan</b>	<b>dalam</b>	<b>pusaran</b>
[ba.gai]	i.kan	da.lam	pu.sa.ran]
like	fish	through	vortex

*Like a fish in the whirlpool*

<b>Hatiku</b>	<b>gelisah</b>	<b>dan</b>	<b>goyang</b>
[ha.ti.ku]	gə.li.sa	dan	go.jaŋ]
My heart	restless	and	trembling

*My heart is restless and trembling*

<b>Ingin</b>	<b>mendengar</b>	<b>beritamu</b>
[iŋ.in]	mən.dəŋ.ar	bə.ri.ta.mu]
I wish	to hear	news your

*I wish to hear your news*

7. *Janganlah Jauh* / Don't be far

[dʒaŋ.an.la dʒa.u]

<b>Janganlah</b>	<b>jauh</b>	<b>bagai</b>	<b>bulan</b>
[dʒaŋ.an.la]	dʒa.u	ba.gai	bu.lan]
Don't be	far	like	month

*Don't be gone for more than a month*

<b>Hanya</b>	<b>bisa</b>	<b>dipandang</b>
[ha.na]	bi.sa	di.pan.daŋ]
only	can	seen

*Only can be seen*

<b>Jadilah</b>	<b>angin</b>	<b>membelai</b>	<b>rambutku</b>
[dʒa.di.la]	aŋ.in	məm.bə.lai	ram.but.ku]
Be	wind	caresses	my heart

*Be a wind which caresses my hair*

<b>Dan</b>	<b>kita</b>	<b>nanti</b>	<b>akan</b>	<b>selalu</b>	<b>berjamahan</b>
[dan	ki.ta	nan.ti	a.kan	sə.la.lu	bər.dʒa.ma.han]
And	we	then	will	always	touching

*And then we will always hold on to each other*

8. *Kekasih* / Lover  
[kə.ka.si]

<b>Kekasihku</b>	<b>seperti</b>	<b>burung</b>	<b>murai</b>
[kə.ka.si.ku]	sə.pər.ti	bu.ruŋ	mu.rai]
My love	is like	bird	Magpie

*My lover is like a humming Magpie*

<b>Suaranya</b>	<b>merdu</b>	<b>matanya</b>	<b>kaca</b>
[swa.ra.ŋa]	mər.du	ma.ta.ŋa	ka.tʃa]
voice	sweet	eyes	glass

*Sweet voice, glassy eyes*

<b>Hatinya</b>	<b>biru</b>
[ha.ti.ŋa]	bi.ru]
Heart	blue

*Blue heart*

<b>Kekasihku</b>	<b>seperti</b>	<b>burung</b>	<b>murai</b>
[kə.ka.si.ku]	sə.pər.ti	bu.ruŋ	mu.rai]
My love	is like	bird	humming

*My lover is like a humming bird*

<b>Bersarang</b>	<b>indah</b>	<b>di</b>	<b>dalam</b>	<b>hari</b>
[bər.sa.raŋ]	in.da	di	da.lam	ha.ri]
Nesting	beautifully	in	through	heart

*Nesting beautifully in my heart*



9. *Angin Jahat* / Ferocious Wind

[aŋ.in dʒa.hat]

<b>Angin</b>	<b>yang</b>	<b>jahat</b>	<b>memukuli</b>	<b>pintu</b>
[aŋ.in]	jaŋ	dʒa.hat	mə.mu.ku.li	pin.tu]
wind	that	ferocious	knocking	door

*Ferocious wind knocking on the door*

<b>Burung</b>	<b>di</b>	<b>langit</b>
[bu.ruŋ]	di	laŋ.it]
Birds	in	sky

*Birds in the sky*

<b>Kalut</b>	<b>dalam</b>	<b>pusaran</b>
[ka.lut]	da.lam	pu.sa.ran]
Confuse	through	vortex

*Confused in the vortex*

<b>Daun-daun</b>	<b>beterbangan</b>	<b>di</b>	<b>atas</b>	<b>jalanan</b>
[da.un da.un]	bə.tər.baŋ.an	di	a.tas	dʒa.lan.an]
Leaves	are flying	in	on	road

*Leaves are flying on the road*

<b>Angin!</b>	<b>Ya,</b>	<b>angin!</b>
[aŋ.in]	ja	aŋ.in]
Wind	yes	wind

*Wind! Yes, wind!*

<b>Janganlah</b>	<b>kau</b>	<b>ganggu</b>
[dʒaŋ.an.la]	kau	gaŋ.gu]
Don't	you	interrupt

*Don't you interrupt*

<b>Tidur</b>	<b>siang</b>	<b>kekasihku</b>
[ti.dur]	si.jaŋ	kə.ka.si.ku]
Rest	afternoon	my lover

*My lover's afternoon rest*

*Gadis Bernyanyi Nyaring*<sup>37</sup> / A Girl Singing in a Bright Day  
 [ga.dis bər.na.ni na.rɪŋ]

**Gadis bernyanyi nyaring di cerah hari**  
 [ga.dis bər.na.ni na.rɪŋ di tʃə.ra ha.ri]  
 Girl singing aloud in bright day  
*A girl is singing aloud in a bright day*

**Nada beruntai tinggi menusuk hati**  
 [na.da bə.run.tai tiŋ.gi mə.nu.suk ha.ti]  
 Notes stringing high piercing heart  
*Musical notes stringing high while piercing the heart*

**Lukiskan mega senja, ombak, dan perahu**  
 [lu.kis.kan me.ga sən.dʒa o.maʔ dan pə.ra.hu]  
 Painting twilight cloud, wave, and boat  
*Painting twilight, cloud, wave, and boat*

**Bawa jiwaku serta mengalun melagu**  
 [ba.wa dʒi.wa.ku sər.ta məŋ.ga.lun mə.la.gu]  
 Take soul away waving singing  
*Taking my soul away, waving, singing*

**Senyummu ngiring lagu di cerah hari**  
 [sə.num.mu ŋi.rɪŋ la.gu di tʃə.ra ha.ri]  
 Your smile accompanies song in bright day  
*Your smile accompanies a song in a bright day*

**Ombak membuih bayu menyejuk sepoi**  
 [om.baʔ məm.bu.wi ba.ju mə.ŋe.dʒuk sə.poi]  
 Wave foaming wind cool breeze  
*Foaming wave, cool and breezy wind*

**Bisikkan kasih suci sebening intan**  
 [bi.si.kan ka.si su.tʃi sə.bə.niŋ in.tan]  
 Whispering love sacred crystal clear  
*Whispering sacred love, crystal clear*

<sup>37</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 136–138.

**Khayalkan daku ke persada keindahan**  
 [xə.jal.kan da.ku kə pər.sa.da ke.in.da.han]  
 Imagine me in land beautiful  
*Imagine me in a beautiful land*

**Senantiasa kan terkanang jua**  
 [sə.nan.ti.ja.sa kan tər.ke.na dzu.wa]  
 Always will be remembered  
*(I) Always will be remembered*

**Jeritan merdu mu mempesona**  
 [dʒə.ri.tan mər.du mu məm.pe.so.na]  
 Sweet cry your enchanting  
*Your enchanting sweet cry*

**Nyalakan gairah jiwaku di kala lesu**  
 [ɲa.la.kan gai.ra dʒi.wa.ku di ka.la lə.su]  
 Lighting passion my when I'm down  
*Lighting my passion when I'm down*

**kukejar cahaya**  
 [ku.kə.dʒar tʃa.ha.ja]  
 Chase light  
*I chase the light*

**kukejar cahaya bahagia.**  
 [ku.kə.dʒar tʃa.ha.ja ba.ha.gja]  
 Chase light happiness  
*I chase the light of happiness.*

*Kasih dan Pelukis*<sup>38</sup> / The Love of a Painter  
 Mochtar Embut, Composer and Poet

**Puncak gunung tegak tinggi**  
 [pun.tʃaʔ gu.nuŋ tə.gaʔ tiŋ.gi]  
 Peak mountain erect high  
*The high erect mountain peak*

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<sup>38</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 139–141.

**Dengan warnamu kau hampiri**  
 [dəŋ.an war.na.mu kau ham.pi.ri]  
 With your color you approached  
*With your color you approached*

**Langit dan mega turut tertawa**  
 [laŋ.it dan me.ga tu.rut tər.ta.wa]  
 Sky and cloud take part laughing  
*The sky and clouds are laughing*

**Kau ajak serta bersuka ria.**  
 [kau a.dʒa? sər.ta bər.su.ka ri.a]  
 You invite feel happiness merry  
*You invite them to feel overjoyed*

**Dikau bestari pelukis alam**  
 [di.kau bə.sta.ri pə.lu.kis a.lam]  
 You Goddess painter nature  
*You Goddess painter of nature*

**Asyik merengkuh lembah curam**  
 [a.ʃik mə.reŋ.ku ləm.ba tʃu.ram]  
 Lovingly embracing cliff steep  
*Lovingly embodying the steep cliff*

**Hijau nan segar kuning ceria.**  
 [hi.dʒau nan sə.gar ku.niŋ tʃə.ri.a]  
 Green which fresh yellow happy  
*Green and happy yellow*

**Bagai bercumbu tak kenal lelah**  
 [ba.gai bər.tʃum.bu ta? kə.nal lə.la]  
 Like embracing not know tired  
*As if embracing tirelessly*

**Tiadakah kau lihat wajah rupawan**  
 [ti.a.da.ka kau li.hat wa.dʒa ru.pa.wan]  
 Do not you see face handsome  
*Don't you see a handsome face?*

<b>Ulurkan</b>	<b>tangan</b>	<b>dan</b>	<b>senyum</b>	<b>menawan</b>
[u.lur.kan]	taŋ.an	dan	sə.ɲum	me.na.wan]
Give	hand	and	smile	charming

*Give me your hand and charming smile*

<b>Tiadakah</b>	<b>serta</b>	<b>terasa</b>	<b>getar</b>	<b>asmara</b>
[ti.a.da.ka]	sər.ta	tə.ra.sa	gə.tar	as.ma.ra]
Don't	and	feel	vibration	love

*Don't you feel the vibration of love?*

<b>Ilham</b>	<b>dan</b>	<b>gaya</b>
[il.ham]	dan	ga.ja]
Inspiration	and	style

*Inspiration and style*

<b>Lukiskan</b>	<b>béta</b>	<b>asmara</b>	<b>jaya</b>
[lu.kis.kan]	bə.ta	as.ma.ra	dʒa.ja]
Describe	to me	love	greatest

*Describe to me the greatest love*

<b>Benamkan</b>	<b>daku</b>	<b>di</b>	<b>dalam</b>	<b>warna</b>
[bə.nam.kan]	da.ku	di	da.lam	war.na]
Bury	me	in	through	colors

*Bury me in colors*

<b>Biar</b>	<b>ku</b>	<b>serta</b>	<b>masa</b>	<b>ke</b>	<b>masa</b>
[bi.jar]	ku	sər.ta	ma.sa	kə	ma.sa]
Let	me	be	forever	to	future

*Let me be with you forever*

<b>Menjadi</b>	<b>lambang</b>	<b>kasih</b>	<b>nan</b>	<b>baka</b>
[mən.dʒa.di]	lam.baŋ	ka.si	nan	ba.ka]
To be the	symbol	love	of	eternal

*To be the symbol of eternal love*

*Sandiwara*<sup>39</sup> / A Play  
Mochtar Embut, Composer

<b>Tiada</b>	<b>hidup</b>	<b>tanpa</b>	<b>nestapa</b>
[ti.a.da	hi.dup	tan.pa	nə.sta.pa]
No	life	without	sorrow

*No life without sorrow*

<b>Tiada</b>	<b>pula</b>	<b>tanpa</b>	<b>tertawa</b>
[ti.a.da	pu.la	tan.pa	tər.ta.wa]
No	also	without	laughter

*or without laughter*

<b>Lelahkan</b>	<b>hidup</b>	<b>di</b>	<b>bumi</b>	<b>fana</b>
[lə.la.kan	hi.dup	di	bu.mi	fa.na]
Tiresome	living	in	world	mortal

*Tiresome living in a mortal world*

<b>Badan</b>	<b>jiwa</b>	<b>penuh</b>	<b>ujian</b>
[ba.dan	dʒi.wa	pə.nu	u.dʒi.jan]
Body	soul	full	tests

*Body and soul full of trials*

<b>Terasa</b>	<b>bagai</b>	<b>dera</b>	<b>siksaan</b>
[tə.ra.sa	ba.ɡaɪ	də.ra	sik.sa.ʔan]
Feels	like	beaten	torture

*Feels like being beaten and tortured*

<b>Namun</b>	<b>segera</b>	<b>riang</b>	<b>berganti</b>
[na.mun	sə.ɡə.ra	ri.jaŋ	bər.gan.ti]
But	soon	happiness	takes over

*But happiness soon takes over*

<b>Tanda</b>	<b>pengasih</b>	<b>rakhmat</b>	<b>Ilahi</b>
[tan.da	pəŋ.a.si	rax.mat	i.la.xi]
Symbol	love	blessing	Almighty

*Symbol of the blessing of the Almighty*

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<sup>39</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 142–143.

<b>Demi</b>	<b>babak</b>	<b>cerita</b>	<b>baru</b>
[də.mi]	ba.baʔ	tʃə.ri.ta	ba.ru]
For an	act	story	new

*For a new beginning*

<b>diseling</b>	<b>gelak</b>	<b>dan</b>	<b>tangis</b>	<b>pilu</b>
[di.sə.liŋ]	gə.laʔ	dan	taŋ.is	pi.lu]
interrupted	laughter	and	weeping	sad

*interrupted with laughter and mournful weeping*

<b>Senandung</b>	<b>hidup</b>	<b>terus</b>	<b>berlagu</b>
[sə.nan.duŋ]	hi.dup	tə.rus	bər.la.gu]
Hum	life	keeps	singing

*The hum of life keeps going*

<b>Tak</b>	<b>hiraukan</b>	<b>masa</b>	<b>pergi</b>	<b>berlalu</b>
[taʔ]	hi.rau.kan	ma.sa	pər.gi	bər.la.lu]
Not	caring	time	go	passing

*Not caring of time passing by*

<b>Duhai</b>	<b>insan</b>	<b>tak</b>	<b>usah</b>	<b>khawatir</b>
[du.hai]	in.san	taʔ	u.sa	xa.wa.tir]
Dear	one	no	need	worry

*Dear one, there is no need to worry*

<b>Itu</b>	<b>sudahlah</b>	<b>suratan</b>	<b>takdir</b>
[i.tu]	sun.da.la	su.ran.tan	tak.dir]
It	already	fate	destiny

*It is already destiny*

<b>Semua</b>	<b>itu</b>	<b>berakhir</b>	<b>jua</b>
[sə.mu.wa]	i.tu	bə.ra.xir	dʒu.wa]
Everything	that	end	also

*Everything will end*

<b>Selangkah</b>	<b>kita</b>	<b>ke</b>	<b>dunia</b>	<b>sana</b>
[sə.laŋ.ka]	ki.ta	kə	du.nja	sa.na]
Step	we	go	world	there

*A step at a time we go into the world*

*Segala Puji*<sup>40</sup> / All Praise  
[səɡala pudʒi]

**Dengan nama Tuhan Yang Pengasih dan Penyayang**  
[dɒŋ.an na.ma tu.han jaŋ pəŋ.a.si dan pə.ŋa.jaŋ]  
In of name Lord which merciful, and compassionate  
*In the name of the Lord the merciful, the compassionate*

**Segala puji bagi Tuhan, oh, Pencipta alam semesta**  
[sə.ɡa.la pu.dʒi ba.ɡi tu.han o pən.tʃip.ta a.lam sə.mə.sta]  
With all praise to Lord, oh, Creator natural universe  
*With all praise to the Lord, oh, Creator of the universe*

**Yang Maha Esa Mahakuasa Maha sempurna**  
[jaŋ ma.ha e.sa ma.ha.ku.wa.sa ma.ha səm.pur.na]  
The only one almighty only perfection  
*The One and Only, the Almighty, the Perfection*

**Suci Abadi**  
[su.tʃi a.ba.di]  
Holy Eternal  
*Holy Eternal*

**KepadaMu kami mengabdikan**  
[kə.pa.da.mu ka.mi mən.əb.di]  
For Thee we serving  
*For unto Thee we serve*

**KepadaMu kami memohon**  
[kə.pa.da.mu ka.mi mə.mə.hən]  
For Thee we appealing  
*For unto Thee we appeal*

**Segala daya jiwa dan raga**  
[sə.ɡa.la da.ja dʒi.wa dan ra.ɡa]  
With all power, soul, and body  
*With all our power, body, and soul*

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<sup>40</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 144–145.



**Karena kasih dan kurniaMu**  
 [ka.rə.na ka.si dan kur.ni.ja.mu]  
 Because love and Your gift  
*Because of Your great gift of love*

**BagiMu hanya**  
 [ba.gi.mu ha.na]  
 For Thee only  
*For Thee only*

**S'gala puji dan syukur**  
 [sga.la pu.dʒi dan ʃu.kur]  
 all praise and thankfulness  
*All praise and thankfulness*

**Amin**  
 [a.min]  
 Amen  
*Amen*

*Senja di Pelabuhan Perahu*<sup>41</sup> / Twilight at the Harbor  
 Mochtar Embut, Composer

**Hari hampir senja**  
 [ha.ri ham.pir sən.dʒa]  
 It is almost twilight  
*It is almost twilight*  
**Siang kan berlalu**  
 [si.jaŋ kan bər.la.lu]  
 Day will pass  
*Day will pass*

**Ku tegak terpesona**  
 [ku tə.gaʔ tər.pə.so.na]  
 I standing awe  
*I am standing in awe*

---

<sup>41</sup> Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 146–147.

**Di pelabuhan perahu**  
 [di pə.la.bu.han pə.ra.hu]  
 in harbor boats  
*In the harbor of boats*

**Terpandang olehku**  
 [tər.paŋ.daŋ o.le.ku]  
 I am witnessing by me  
*I am witnessing around me*

**Rona biru laut**  
 [ro.na bi.ru laut]  
 Hue blue sea  
*The deep blue sea*

**Sinar dan air bercumbu**  
 [si.nar dan a.ir bər.tʃum.bu]  
 Light and water embracing  
*Light and water embracing*

**Gemilang bersambut**  
 [gə.mi.laŋ bər.sam.but]  
 Brilliant, intercepted  
*Brilliant, intercepted*

**Berdampungan perahu melepaskan lelahnya**  
 [bər.dam.piŋ.an pə.ra.hu mə.lə.pas.kan lə.la.na]  
 Side by side boats are let go tired  
*Boats side by side are resting*

**Setelah berlayar jauh sejenak berlina**  
 [sə.tə.la bər.la.jar dʒa.u sə.dʒə.na? bər.le.na]  
 After sailing far in a moment hit  
*After sailing far away in a moment are hit*

**Dengan riak air**  
 [dəŋ.an ri.a? a.ir]  
 With waving water  
*With the waving water*

**Menepi      berbuih**  
 [mə.nə.pi      bər.bu.wi]  
 To the shore      bubbling  
*foaming at the shore*

**Bersama      angin      mendesir**  
 [bər.sa.ma      aŋ.in      mən.də.sir]  
 With      wind      breezing  
*With the wind's breeze*

**Membisik      kasih**  
 [məm.bi.sik      ka.si]  
 Whispering      love  
*Whispering love*

**Mega      senja      raya**  
 [me.ga      sən.dʒa      ra.ja]  
 Cloud      twilight      great  
*Great cloud in the twilight*

**Merah      kencana**  
 [mə.ra      kən.tʃa.na]  
 Red      golden  
*Golden red*

**Pualam      cakrawala**  
 [pu.wa.lam      tʃa.kra.wa.la]  
 Marble      horizon  
*Marble horizon*

**Lukisan      Dewata**  
 [lu.ki.san      de.wa.ta]  
 painting      God  
*God's painting*

**Awan      berpawai**  
 [a.wan      bər.pa.wai]  
 Clouds      carnival  
*Clouds like a carnival*

**Menghias angkasa**  
[məŋ.hi.jas aŋ.ka.sa]  
decorating sky  
*Decorating the universe*

<b>Daun</b>	<b>nyiur</b>	<b>melambai.</b>
[da.un	ni.ur	mə.lam.bai]
leaves	palm	waving
<i>Waving palm leaves.</i>		

## CHAPTER VIII

### CONCLUSION

As previously mentioned, there are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bər.ɲa.ɲi] is tricky at first, especially with quick repetitions of the [ɲ] sound as found in the phrase “bernyani nyaring” (singing aloud) [bər.ɲa.ɲi ɲa.rɪŋ]. The middle of the word glottal stop, as found in “maaf” (sorry) [ma.ʔaf], is unfamiliar and takes practice. Certain letter combinations, such as “sy” for [ʃ] and “kh” for [x] simply need to be memorized. There is one rare exception of a [x] sound apart from “kh” in the Arabic origin word “Ilahi” (Almighty) [i.la.xi]. This would be common knowledge for many Indonesians, with 89% of the population practicing Islam. There are rare exceptions to the pronunciation of the letter “e” with a majority of “e’s” being the [ə] sound. Words relating to deity, such as “dewi” (goddess) [dɛ.wi] or “dewata” (gods) [dɛ.wa.ta], utilize the [ɛ] sound. The rare exception of words using the [ɛ] include “sepi” (quiet) [sɛ.pi], “esok” (tomorrow) [ɛ.sok], and “beteng” (fortress) [bɛ.tɛŋ]. The closed [e] appears in the words “mega” (cloud) [me.ga], “memberi” (give) [məm.be.ri], “berserakan” (move) [bər.se.ra.kan], “merdeka” (independent) [mər.de.ka], and “rela” (willing to) [re.la].

The letter “h” comes with its own learning curve. The “h” is pronounced at the beginning and middle of a word such as “hanya” (only) [ha.ɲa] and “tahu” (know)

[ta.hu], while it is silent at the end of a word such as “lincah” (agile) [lin.tʃa] and “kasih” (love) [ka.si]. The three diphthongs [au] “kalau” (if) [ka.lau], [aɪ] “capai” (tired) [tʃa.pai], and [oɪ] “sepoi” (cool) [sə.poi] all readily appear in the English language and are instinctual. This leaves the rest of the Indonesian’s vowels and consonants which are readily found in English.

Common performance practice in Indonesia allows lends itself to a tremendous amount of flexibility. Transposition of songs to any key desirable is permitted along with the adjustment of any extreme low or high pitches to best suit the singer. The emphasis in performance is placed upon moving the audience. Elaborate costumes are often used along with mild staging. When traveling to Indonesia, it is common to see a white concert grand piano in a concert hall. This is not seen as unprofessional, but rather as a display of showmanship. What would be perceived as over the top in the United States is understood as putting on a good show in Indonesia. Song performances are given in accustomed places for music making such as recital halls, opera houses, and churches, and also in everyday locations such as shopping malls.

Indonesian Art Songs are quintessentially diverse in musical style, length, and tonality. The main commonality is the use of the Indonesian language, and the setting of solo voice and keyboard, typically piano, accompaniment. As the practice for centuries in Indonesia was to write music anonymously, there are many Indonesian folk songs with unknown composers and unknown lyricists. It is in the modern Indonesian era of independence that composers have been named along with their compositions.

There are many Indonesian art songs available to vocalists today and more songs being published with each passing decade. With the accessibility of the Indonesian language, Indonesian Art Song offers access to the otherwise challenging genre of Asian Art Song. Although only an introduction, the included song texts with IPA and translation offer prospective singers an opportunity to accurately render the Indonesian. With a proud heritage of its own, Indonesia is a highly diverse nation with a great deal of art and culture to offer the rest of the world. Indonesia survived many occupying nations and through it all retained its language and cultural identity. Indonesian Art Song represents an intertwining of European, Arabian, Javanese, and Chinese, to mention only a few. Indonesian composers' flexible style is aligned with cultural values of diversity and inclusion. In fact, "unity within diversity" is the official motto of the Indonesian government. This same ethos permeates Indonesian Art Song. With each new Indonesian song studied and performed, students and teachers of voice will find no set pattern in manner of style. The possibilities are great as more songs are uncovered and published. The cultural revolution of discovering previously neglected languages in Indonesia also represents an opportunity to explore languages and repertoire entirely foreign to Americans such as the Sumatran Batak or the numerous Papuan languages.

Thanks to the continued emergence of electronic publication, non-Indonesians are able to access several anthologies of Indonesian Art Song and Aning Katamsi's guide to Indonesian pronunciation, *Pedoman Pelafalan Seriosa Indonesia*, via online purchasable download. The publisher Gramedia offers Katamsi's pronunciation guide,

the Jakarta Arts Council offers *Antologi Musik Klasik Indonesia*, and the publisher Grasindo offers Katamsi's *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*. It is this author's hope to publish a collection of Indonesian art song with IPA, translations, and song selections with music included in the decade to come. This serves as a foundational step towards that greater goal.



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